

SOUND TRACK!

VOL. 6/NO.24/DEC. 1987

DYNAMIC FILM
INTRADA
MUSIC LABELS

**Morricone
in concert**

Interviews

**BASIL
POLEDOURIS**

**Carl
Davis**

**BRUCE
BROUGHTON**



2 SOUNDTRACK!

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Dear Reader:

We are finally launching our own record label. The first PROMETHEUS title has just been released and should be in the record stores by now, (turn lined up for the future).

How fast this new film music label will develop -- or how fast it will disappear -- will most certainly depend upon your response.

Of course it was tempting to have someone from our staff write a glowing review of this album, to further sales. To guarantee total objectivity, the reviews of our own LPs will be written by people who do not normally write for us.

More news on the PROMETHEUS saga in the next issue.

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David P. James

DEADLINE!

While everyone expected Jerry Goldsmith's NIGHT CROSSING score to turn up on the Varèse label, Intrada beat them to the draw. Goldsmith's RENT-A-COP should also be out on Intrada by the time you get this issue. The composer's IN CONCERT album has been postponed until January 1988 (by which time it will no doubt be postponed again, just to keep fans on their toes). Goldsmith has been signed to score WALL STREET for Oliver Stone. Bets are now openly taken as to how many minutes from the score will actually be used in Stone's final film version.

The U.S. Library of Congress has released a digitally recorded compact disc featuring excerpts from two 1916 silent film scores: Victor Herbert's THE FALL OF THE NATION and Jerome Kern's GLORIA'S ROMANCE. The two scores are performed in their original orchestral format conducted by Frederic Fennell. A 12-page illustrated brochure accompanies the release which is available postpaid (\$14.95) from the Library of Congress, Information Office, Box A, Washington, D.C. 20540, USA. (Foreign customers should write for price).

RCA is shortly to release a 2 LP/CD set entitled "Merchant-Ivory Productions 25th Anniversary" featuring mostly the music of Richard Robbins. The compilation contains selections from MAURICE, A ROOM WITH A VIEW, HEAT AND DUST, THE EUROPEANS, QUARTET, THE BOSTONIANS, BOMBAY TALKIE, THE GURU et al.

Varèse Sarabande has a slew of December releases: Alan Price's WHALES OF AUGUST (LP/CD), Angelo Badalamenti's WEEDS (LP/CD), Michael Kamen's SUSPECT (LP/CD), Basil Poledouris's NO MAN'S LAND (LP/CD), Greg Hawkes's ANNA (LP only), Doug Timm's NIGHTFLYERS (LP only). January releases include Basil Poledouris's CHERRY 2000, Danny Elfman's long-long-awaited PEE WEE'S BIG ADVENTURE / BACK TO SCHOOL (LP/CD), the complete SEA HAWK and two Alex North LP/CDs: THE PENITENT and THE DEAD -- the latter being the final film directed by John Huston.

The series of German limited reissues will continue next year with titles like PAPILLON (Jerry Goldsmith), OBSESSION (Bernard Herrmann), THE SAND PEBBLES (Jerry Goldsmith), the latter in a fold-out cover!

New scoring assignments: THE PICKUP ARTIST (Georges Delerue), DESPERATE (Lee Holdridge), PROUD MEN (Laurence Rosenthal), JAKE'S M.O. (Lalo Schifrin), JULIA JULIA (Maurice Jarre). Jarre is currently spending a few weeks in Morocco for a film which is supposed to be set in Afghanistan (no, not for RAMBO III). More assignments: BROADCAST NEWS (Bill Conti), EIGHT IS ENOUGH: A FAMILY REUNION (Lee Holdridge), LEONARD PART VI (Henry Mancini), THE ADVENTURES OF BARON VON MUNCHHAUSEN (Michael Kamen).

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background



VENDREDI OU LA VIE SAUVAGE (ROBINSON CRUSOE AND MAN FRIDAY) was a French telefilm in 3 segments, totalling 5 hours. To the best of my knowledge it has only been broadcast once, on the second French TV channel A2, on three consecutive days - December 23 through 25, 1981. The telefilm was based on Michel Tournier's bestseller and starred Michael York. Because of the Robinson Crusoe subject matter, there was a minimum of dialogue in the picture, allowing Maurice Jarre's music a dominant role in many scenes -- a film composer's dream. Those who have undergone Jarre's recent fascination with synthesizers and electronics with reluctance will be gratified to discover this fully symphonic score.

In all, Jarre wrote almost 2 hours of music, and a multitude of themes. The music tapes contained 84 cues running from perhaps 15 seconds each to cues that were over four minutes long, and selecting the material for this album made for agonizing decisions -- some themes which deserved inclusion were rejected for others which served the film better. Gerd Haven sequenced the album, making as varied a selection as possible. In all, he picked 36 cues for inclusion on the LP, totalling 51 minutes of music.

In a project like this, there are five factors which are all-important: the music itself, the reputation of the composer, the design of the record sleeve, the quality of the pressing, the price of the album. (Not to mention a good distribution of the record).

We chose VENDREDI because we are convinced that it is a time-honored symphonic score, worth salvaging. Designing the record sleeve (again Gerd Haven's task) was not easy, because the photographic material on hand was scarce; what we had hoped for were photos with a splendid view of the isolated island where Robinson ended up, and close shots of his main achievements: the house, the arable field, the stripping of the wrecked ship, all with backdrop of imposing cliffs; and maybe a few photos of the Indian temple, Man Friday about to be sacrificed by the savages, and so on. What we actually got was something else.

For the album itself, we wanted a superior quality pressing approaching CD standards; consequently the record was manufactured by Teldec in West-Germany, using the Direct Metal Mastering (DMM) process.

Although this is a fairly limited pressing, the price has deliberately been kept down to the list price one pays for a current album. The last thing we wanted was a limited edition of 500 copies with a high list price, keeping the LP out of reach of most collectors.

If you cannot find the album at your local record store, do not blame us; as I'm writing these lines (September 25), world-wide distribution seems assured, with possible exports to nearby galaxies. Ask your dealer why he does not carry the LP, goad him into stocking it, and as a last resort buy it direct from us in Belgium.

Luc Van de Ven



Original
television
soundtrack

**VENDREDI
OU
LA VIE
SAUVAGE**
Composed
and conducted
by
Maurice Jarre



PROMETHEUS



background story +++ background

ROBINSON CRUSOE AND MAN FRIDAY

Maurice Jarre

Prometheus PST 501 (Belgium)

This enterprising release from a new fledgeling record label features one of Jarre's lesser known scores for a French TV mini-series of 1981. Previously only a 45RPM single (on French Polydor 2097 126) has been available. That release didn't really give any indication of the wealth of musical ideas contained in the score.

The series was directed by Gérard Vergez, starring Michael York and Gene Anthony Ray (Leroy in FAME) and was based on a reworking of Daniel Defoe's original adventure story by French author Michel Tournier in his novel *Vendredi ou les Limbes du Pacifique*. Maurice Jarre has admitted that he does not enjoy or particularly like composing within the tight budget for this medium: JESUS OF NAZARETH and FOR THOSE I LOVED. On the other hand there was also the dreadful SHOGUN, but at least he usually thinks in orchestral terms for TV scores rather than his more recent forays into electronic doodles in the cinema (THE MOSQUITO COAST, NO WAY OUT and FATAL ATTRACTION).

The opening seconds of the main title, "Speranza Island", lead one into expecting the worst with a fanfare straight out of SHOGUN. Fortunately, amends are very quickly made with one of the composer's most 'hummable' melodies -- a seascape for strings which is followed by a brief and jaunty shanty for brass. The second track, "Tilling the Earth" is an orchestral version of a later to be heard song: the second major theme with moaning horns and an abundance of woodwind. It is this use of woodwind which is the outstanding characteristic of the score. The orchestra is not large, so too often the brass sound thin and weak and need all the help they can get from other sections of the orchestra.

The action cues, "Tracking the Indians", "Fight to the Death" etc, only show up the faults of the under-size scoring. The body of the music is contained in the quieter and delicate passages, which thankfully are plentiful. There is no lack of thematic material or invention here. The third major theme, "Visions of Lucy", is particularly impressive with its simple and diminishing melody line for flute and oboe. Another, more melancholy and wistful theme, appears in "The Cave" followed by a negro-spiritual lament in "Speranza Ballad". Even the vocal version of "Speranza" (sung by Alexandra Brown) is neatly and suitably employed. All these themes are put through many variations until another theme appears in "The Goat", a touching duet for glass harp and flute.

Although there are 10 tracks per side, the music never sounds "bitty", and has been carefully edited to keep a continuity and flow of themes. The album is also a generous 50 minutes. My only reservations do come with the action cues and I feel that it was a shame that the French TV budget couldn't run to a few extra musicians. Not one of Jarre's towering achievements, but well-worth an album release and hopefully an example of things to come from Prometheus -- James Fitzpatrick

background story +++ background

CARL DAVIS conducted his score to the silent film THE BIG PARADE on March 27, 1987, as part of the Antwerp Film Festival. We met him a few days before the event, on Wednesday the 24th.

Although he must have been exhausted after a rehearsal with the orchestra that lasted more than 3 hours, he agreed to talk to us without even so much as a 5-minute break to wipe the sweat from his brow.

Mr. Davis is witty and well-spoken. He feels that to label him a 'film composer' is too limiting, he is a composer, period. As his credits show (see SOUNDTRACK! no. 4 for a complete filmography/discography as far as his film work is concerned), he is able to work in any medium. We didn't ask some of the most obvious questions because he had been asked those in a previous interview (SOUNDTRACK! no. 5, March 1983) and we didn't want to cover the same ground. - DM and LVDV.

Carl Davis is not just a film composer...

SOUNDTRACK!: You have a record company...

It's called Sundergrade music, but it's a publishing company in the pop music sense. It's a partnership I have with a very interesting man called Terry Oates. We formed Sundergrade as a kind of protection for myself. We don't print very much, but he is very good about getting record deals, research, chasing television royalties around the world...

SCQ: So you could issue a record album if you wanted to?

CD: We don't, we go to the different companies with the project. For example, because of the continuing proliferation of the silent movies project, we decided we should try and



take this THE SILENTS cassette with us everywhere. Terry contacted someone at K-Tel and set up a meeting, and this cassette was the result - he works like an agent, you see.

SCQ: In a previous interview you said that the Decca series was discontinued because the albums didn't sell as well as had been expected.

CD: I did two albums with Decca, THE WORLD AT WAR (subsequently reissued in England) and THE PRINCE REGENT. These film music albums always do have limited sales unless it's a CHARIOTS OF FIRE: once they have gone through their first pressing, if they are not showing a spectacular sale, they delete them.

SCQ: Would you continue a series of albums like that if you were asked to do it?

CD: It depends. Record companies are basically looking for a hit. These albums are good listening, they are valuable but they seldom...

SCQ: Break even?

CD: You're looking for one track to become a pop hit. I keep trying, for instance with the album CHAMPIONS and also with THE FAR PAVILIONS, to write a theme that will become a hit. For the first track on the second side of FIRE AND ICE I wrote a big tune, that might develop into a commercial hit. In fact one theme from CHAMPIONS became a song — a writer put a lyric to it and we had 2 singers perform it — which did do very well commercially in England. Shirley Bassey did one and Elaine Page did the other. Elaine Page also put it on an album with film music themes, so the music had a longer life.



SCQ: What will be the next films in the silent movies 'cycle'?

CD: The plans for 1987 are to do THE GENERAL with Buster Keaton, and BEN-HUR (1924). BEN-HUR is being done in a live performance in London in November 1987.

SCQ: Will you also include original music by William Axt?

CD: The practice of the time mostly was to do some original music but in the main to do a compilation of different pieces. I have looked at the Axt-Mendoza score and so much of it is Massenet, Liszt...it's a terrific hodge-podge of things, though there are some original themes. In the Hollywood TV series we did have large sections from BEN-HUR for which I did my own music and Kevin Brownlow liked it, so I think we'll go on in that way.

SCQ: Are you happy with the response to the silent movies project, or are there some countries where the audience isn't really appreciative?

CD: The success of the presentations has very much depended on the kind of atmosphere. The most successful formula is when it is done in the milieu of a film festival, because there the audience is educated in what it is we are doing; they know and love the films, and we are offering — by these specially-composed scores — a new way to look at them. The bulk of the screenings, at least in Europe and in England, have been in the context of a film festival. I think only one has not been and I think it is very interesting that, although it was well played, it was simply done as part of a formal concert series, and as a result it really didn't mean very much — it had no build-up, no special significant response. Even the New York screenings were only partially successful, I felt, in terms of audience, because they came out of the blue ("Who is this?"). I think you need to educate the public and say, "This is interesting, this is a new experience, this will give you a new way of seeing these films." It's been taken out of the world of the archive, the museum, the film club, into a big theater, and in order to get your audience for it you need to do a lot of talking. You can't really describe the chemistry of the music fitting the film in the way I do it. You can describe it, but it won't mean anything unless you've been there too.

SCQ: So the series will continue indefinitely...

CD: No. There are plans for 1987, but I don't know what will happen after '87.

SCQ: How did you get involved in the series?

CD: The whole project started with the Hollywood series. This was the brainchild of Jeremy Isaacs. At the time he was the controller of programmes at Thames TV. I had worked for him before on the WORLD AT WAR series. He read a book by Kevin Brownlow called *The Parade's Gone By* and thought it would be important (that was in 1977) to try to get interviews immediately with some of the people who were still alive. He told Kevin to do research and get those people in Hollywood on film, before they went. So we started that 13-hour series, which was exclusively about Hollywood and silent movies in Hollywood, except for a look at the people who came from Europe to Hollywood. By the time the series was made, Jeremy had left Thames and was asked to put together Channel 4. There was another man there called Cowgill, who saw things through to the end of the Hollywood series. When the series was finished they had a very successful sale to 54 countries, all over the world. And I had said, almost as a joke, "Now that we have done so many 'clips' from films for the TV series, shouldn't we now do a complete film?" This was in 1980. At that time, the Coppola organization was putting together the American version of NAPOLEON. I never thought there would be a chance for me to do one, and indeed I felt one was enough. But suddenly the

funds were made available, Thames gave the money needed to the British Film Institute, to commission a score from me. And I said, "Why?".

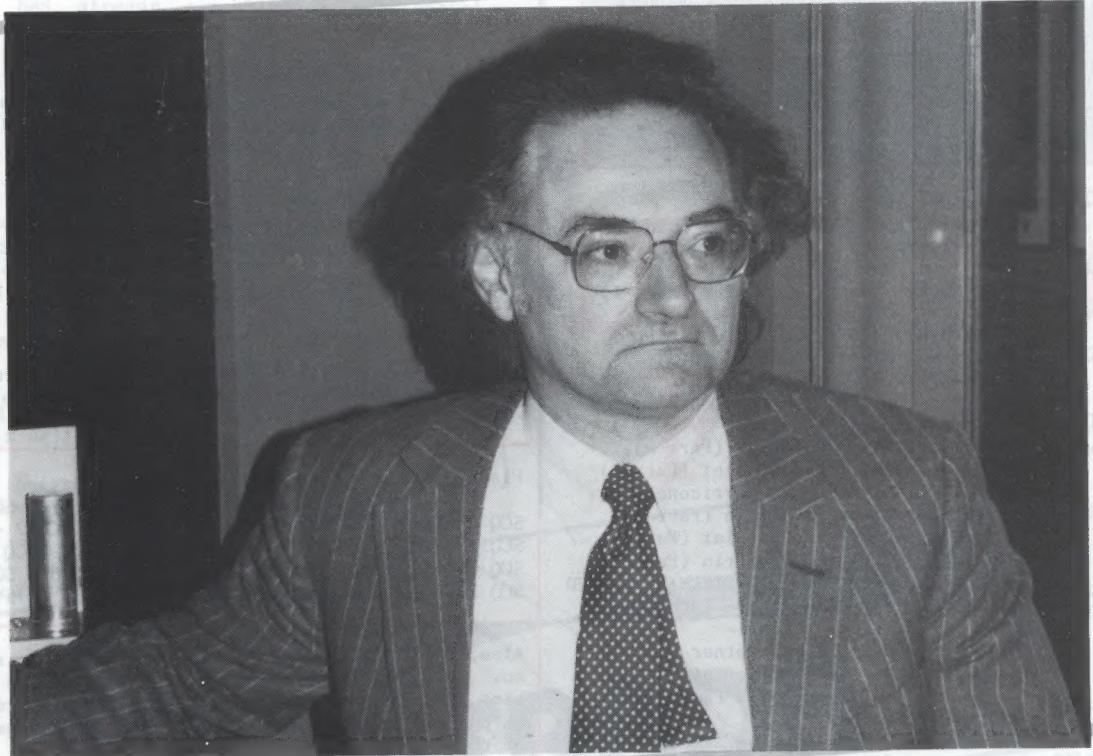
Kevin Brownlow gave me two very good reasons and that's why I did it: first of all, he said, in New York it will not be the complete version; and secondly they will screen it at 24 frames per second. This has been the central issue of our presentations; because in the period of silent film the cameras were hand-cranked, the speed was not constant. It was only when sound came in that they had to find a consistent speed so that the spoken voice would not go too high or too low, and at that point the speed of 24 frames was very arbitrarily chosen.

We always tried to find the best speed so that the action looks normal, and we have refined this now to the point that with a film like THE BIG PARADE there will be certain sequences that we will actually slow down even slower than our

practice. Anyway, it was good enough to excite people very much, it was in a sense a revelation. At the end of that performance Jeremy Isaacs said, "I will commission a series of silent film classics from Thames TV with scores by Carl Davis". And that was the start of the whole series, now 14 films in all and soon to be 16.

SCQ: You must be a very fast composer to score those silent movies, and in-between work for the BBC serials, on feature films, do some TV appearances, talk shows, etc... How much music do you write a day?

CD: I can't put up a consistent figure because it simply depends upon the day. There are days when I can do 7 or 8 minutes and on other days when I don't do anything because I'm tied up or I'm busy. I actually have a little private deal with myself, and that is to try and do three minutes a day. This is a



chosen speed because they were not consistent. That was the second reason which decided me to set up a rivalry, in a sense, which is not healthy -- two rival productions involving a lot of work.

The premiere of my version, the British version you might say, was on November 30, 1980, and that performance was very significant because it was there that we all collectively experienced this whole practice of trying to compose a score that you can conduct live that would actually synchronise with the screen for the first time. I felt I was standing in dead men's shoes. The art of synchronization in this way was a lost

particularly bad week for composing, because I'm doing a concert in London, I did a concert on Monday, I did 2 days of rehearsal here in Antwerp, I go back to London this afternoon, I do a concert tomorrow night, I come back on Friday, I do the performance here on Saturday. But I have done other work, for instance for these complete films I do "shot" lists myself, I don't use a music editor. I'm shot-listing THE GENERAL half an hour here or there, to get through another 4 or 5 minutes of just writing down the shots. It's a way in which I can learn the film in a very intimate way, as I actually have to look very carefully what is going on.

ISSUES *** BACK-ISSUES *** BACK-ISSUES *** BACK

Our stock of available back issues is rapidly dwindling -- get the magazines that interest you before they become collector's items at steep prices! These are the major features in each issue:

SCN/23 Interview: Jerry Fielding
Filmographies: Georges Delerue (Part 3), Maurice Jarre (Part 1)
SCN/25 Interview: Jerry Goldsmith
Filmography: Francesco De Masi
Article: "The Overlooked B. Herrmann"
SCN/26 Interview: Les Baxter
Filmography: Elmer Bernstein (Part 1)
SCN/27 Interview: John Addison
Filmography: Elmer Bernstein (Part 2)

Motion Picture Music (156 pages):

Interviews: David Shire, Carlo Rustichelli, Henry Mancini, Richard Rodney Bennett, Bronislau Kaper
Filmographies: Philippe Sarde, Carlo Rustichelli, Richard R. Bennett, Les Baxter, Bronislau Kaper

SCQ/ 1 Interview: John Williams
Filmographies: V. Cosma, Roy Budd
Photo reportage: Ennio Morricone
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Filmography: Jerry Goldsmith (Part 1)
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SCQ/ 4 Interview: Miklos Rozsa (Part 2)
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SCQ/ 5 Interview: Carl Davis
Filmographies: Alex North (Part 2), Bruno Nicolai (Part 1)
Photo reportage: Ennio Morricone
SCQ/ 6 Interview: Elmer Bernstein (Part 1)
Filmographies: Bruno Nicolai (Part 2), Lalo Schifrin (Part 1)
Photo reportage: Scoring OSTERMANN WEEKEND
SCQ/ 8 Article: Jerry Goldsmith - Entering Herrmann's Zone
Photo reportage: James Horner
Filmographies: Nicola Piovani, John Barry (Part 1)
SCQ/ 9 Film Music Seminar
Filmography: John Barry (Part 2)
SCQ/10 Interview: Pino Donaggio
Filmography: John Barry (Part 3)
SCQ/11 Interview: Roy Budd
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SCQ/12 Interview: Maurice Jarre
Filmographies: Armando Trovajoli (Part 2), Stelvio Cipriani (Part 1)
SCQ/13 Interview: Alex North
Filmographies: Stelvio Cipriani (Part 2), John Scott
SCQ/14 Interview: Philippe Sarde (Part 1)
Filmography: John Williams (Part 1)
SCQ/15 Interview: Philippe Sarde (Part 2)
Filmographies: John Williams (Part 2), Luis Bacalov (Part 1)

SCQ/16 Article: Jerry Goldsmith Explored
Filmography: Luis Bacalov (Part 2)
Photo reportage: Morricone, Bacalov, Trovajoli and Piccioni
SCQ/17 Interview: Elmer Bernstein
Filmography: Lee Holdridge
SCQ/18 Interview: John Scott
Filmography: Bernard Herrmann (Part 1)
Photo reportage: Pino Donaggio
SCQ/19 Interview: Nicola Piovani
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John Barry in London
SCQ/20 Interview: Mario Nascimbene
Filmography: Bill Conti
SCQ/21 Interviews: John William Waxman, Anton Garcia Abril
Sevilla's Film Music Convention
Filmography: Nino Rota (Part 1)
SCQ/22 Interviews: George Korngold, Christopher Palmer, Intermezzo
The Academy Awards in Perspective
Filmography: Nino Rota (Part 2)

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SCQ: How long does it take you to score a silent movie, because it's usually wall-to-wall music...

CD: It's usually wall-to-wall music, yes. In a silent movie, there must be music as long as there is a picture on the screen. It simply depends upon the deadline, and how many films we're doing in a year. There have been certain years, I think 3 years in all, in which we did 3 films in a year! Last year I only did one.

SCQ: *GREED* is a long picture.

CD: *GREED*, at the speed we run it, runs two hours and 12 minutes. But in fact our version of *NAPOLEON* runs 5 hours and 17 minutes and the next longest is *THE THIEF OF BAGDAD*, which is just two hours and 20 minutes.

SCQ: And *BEN-HUR*?

CD: It is somewhere between two and two and a half hours. You'd think it would be monstrously long, but it isn't.

SCQ: Are there any contemporary films that you'd like to have done, if you had been asked?

CD: I have actually no ambitions for contemporary film scores because you don't really know what's going to come up. And also, I don't think of myself as a 'film' composer, because I also do works for concert, for ballet, I do musicals, I do work in the theatre.

SCQ: How did you approach scoring the recent television movie, *SILAS MARNER*?

CD: The director had very positive ideas and he was madly in love with a very peculiar instrument called the bombard, which is an instrument that was used in the Renaissance, in medieval times. It's like half of a bagpipe. He really insisted that we incorporate this sound into the score, and so we did, with great difficulty.

SCQ: At the same time, you tried to reproduce the sound of tinkling money...

CD: Yes, there are marvelous percussion instruments which can imitate such a sound -- it's not so much the sound as the glitter and the allure of money...

SCQ: How many people did you use in the orchestra? We had the impression it was a small orchestra...

CD: Basically I used 12 musicians.

SCQ: What about *THE FIRST EDEN*? You had different kinds of music in each instalment...

CD: It's a series about the whole Mediterranean region; the second episode was about the worship of the bull, the training of the bull, bull-fighting, and I tried to make the bull-sound pervade the whole thing, using trombones and horns; the third episode was about the horse, which they filmed in the Camargue. On that one, I used a big string orchestra, strings, harp, harp and oboe.

SCQ: There's no chance of a record album?

CD: The BBC are going to do the theme on a theme album collection, but I don't think there will be a complete album.

SCQ: We'd love to have a complete album of *THE SNOW GOOSE*; it had almost wall-to-wall music...

CD: Yes, of course there are the 2 tracks on the Decca album, but I'd like one day to make a 20-minute symphonic poem. There is much more music in the film than on the LP, almost 30



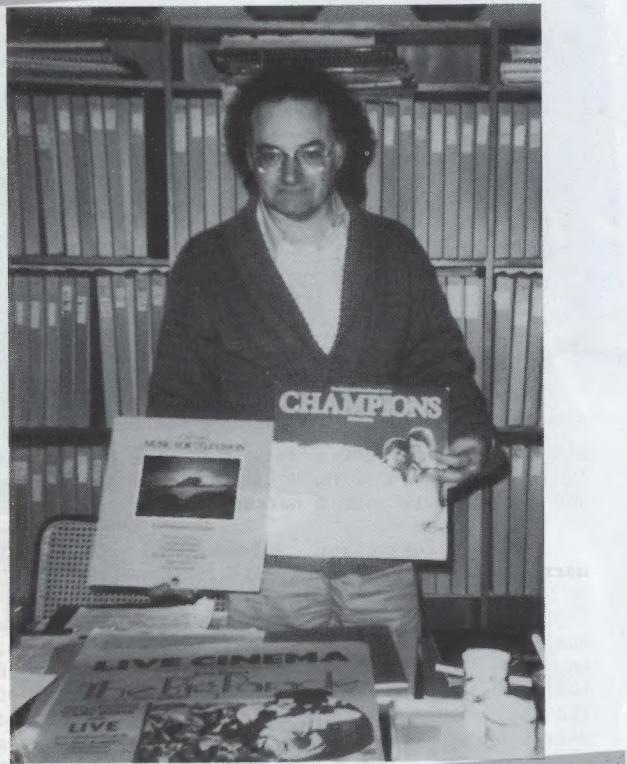
minutes of music for a film that was 1 hour and 10 minutes. I'd love to go back to that score one day, perhaps with a narration.

SCQ: Collection albums and LPs with narration don't sell that well...

CD: With *THE SILENTS* cassette, the idea was to make this a sort of sampler. For instance, in 1988, it's a big anniversary for the end of the 1918 war and I have a plan that because of the date I want to do a concert of pieces and narration and tell the story of the war in various ways, planned like a festival: the first night we'd do the concert, which tells the story, and the second night we'd do *THE BIG PARADE*, with the same orchestra. The idea would be to do a complete album of *THE BIG PARADE*, maybe a double album. There's an hour and 6 minutes of music in the film!

SCQ: We'd prefer the complete score on 2 LPs rather than only the 'highlights' of the score on one album. Quite often, from a collector's point of view, the best pieces are left off a soundtrack LP... Now, for the *NAPOLEON* score, did you use Honegger's music?

CD: Of course I immediately said, can we try and find the Honegger score? But I had a problem there, remember I had never done anything like this before, I only had a commitment to do it in August of 1980, and the performance was November 30th. So I had just over 3 months to put it together and I had no idea how even to begin. What seemed clear to me was that I would never put together 5 hours of music in that time -- even at eight minutes a day! I thought it would be helpful to use music that existed and carve it into shape, which after all was a practice at the time. The great question was of course, do I dare use Beethoven, is his music too good, etc... I read a little bit about the relationship Beethoven - Napoleon, and I thought there was a good reason. First of all, because the film ends in 1797 and when Beethoven crossed out *Eroica* was when Napoleon became emperor in 1803... So I thought, I can use early and middle Beethoven, and make choices where I don't feel the music is too good for the film... Also, I began looking at all the composers around Napoleon's court in the late 18th Century -- I did a big study on Haydn, Mozart, the French composers, Mayhew, and so



on. And then there were all the songs of the French Revolution -- so much of the film is set during the terror so there was that element. About 40 minutes of the film are set in Corsica and have a strong Corsican element, so I incorporated 3 marvelous Corsican themes. Having made the decision to use music from the late 18th and early 19th Century, say until 1810 in the choices of music I found, then suddenly the Honegger score appeared and I had already worked out well over two hours of the 'new' score.

SCQ: It had been lost?

CD: No, it hadn't been lost. Honegger had composed seven pieces and suddenly they were found! I played the Honegger music and I found that it sounded so Honegger... I had already made a commitment to Beethoven and felt it wouldn't work. The seventh piece was a march called "Les Mendicants de la Gloire" ("The Beggars of Glory") and that was a setting of the "Chant du Départ" - a patriotic song that everyone in France knows, which was composed by Mayhew. He did a marvellous setting of that in counterpoint to the *Marseillaise*, and on the printed sheet it said, 'à Abel Gance', and I thought, I'll make a little homage to the original performance, so I included that march. What would be very interesting one day is if we could record the seven pieces, provided we found the funding. I think if I ever did a NAPOLEON volume 2, I would do the Honegger march, because it's very good.

SCQ: You seem to do a lot of research before you start scoring a film...

CD: Oh, I love it! You can't start without it. You can't start the project without information.

SCQ: Most composers claim they can't find work in Europe, so they move to the States... With you it seems to be the other way around!

CD: I have actually found my voice in the variety, in the depth of work I need in England and in Europe; but again, if you make a decision to be a film composer, it probably would be very hard not to be based in California. But I never pursued that as my sole object. And certainly, without TV, we would not have had this revival of the silent movies. This would never have come from Hollywood, Hollywood has always been absolutely indifferent to its past!

SCQ: Except when it means making money...

CD: There have always been a few people who tried to preserve, but so much has been lost. Because of the decaying film stock, for example.

SCQ: Is your approach different when scoring, say, a ballet like FIRE AND ICE from scoring a film?

CD: Well, it's not so different from scoring a silent film, oddly enough. But it's very different from scoring a contemporary film or a contemporary TV movie. The basic difference is that when you score a silent film or a ballet, the music is the sound. When you score a sound film or a television movie, you share the sound track with dialogue and sound effects, and you always have to discuss what the role of the music is. Is it going to be very descriptive, is it going to be ironic, is it going to be background music? If it's used behind dialogue you have to be very discreet; if there are heavy sound effects you might as well not bother. You always have to keep defining your relationship to it. In a silent film and in a ballet, the music is the element that is going to make it work. In a ballet, the music is coming first and the action is being taken from the music. ●

A FILMOGRAPHY/ DISCOGRAPHY OF FRANZ WAXMAN (1906-1967)

by Daniël Mangoldt and Clifford McCarty, with Jean-Pierre Pecqueriaux and John William Waxman

Part 2

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Part 2

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1951	ONLY THE VALIANT	D: Gordon Douglas. French title: "Fort Invincible"	- - -
	HE RAN ALL THE WAY	D: John Berry. French title: "Menaces dans la Nuit"	- - -
	A PLACE IN THE SUN	D: George Stevens. Academy Award . Additional music by Daniele Amfitheatrof, Victor Young. French title: "Une Place au Soleil". A concert suite on the Columbia album, a suite on all other recordings. - A suite for organ only:	US 33 Columbia CS8913 US 33 RCA ARL1 0708 US 33 RCA AGL1 3783 GB 33 RCA GL 43442 US CD RCA RP 87018 US 33 Delos F25419
	ANNE OF THE INDIES	D: Jacques Tourneur. French title: "La Flibustière des Antilles". Overture to be released on a CD.	US CD Varèse VCD 47...
	THE BLUE VEIL	D: Curtis Bernhardt. Additional music by Roy Webb. French title: "La Femme au Voile Bleu"	- - -
	RED MOUNTAIN	D: William Dieterle. French title: "Montagne Rouge". A suite to be issued on a CD:	US CD Varèse VCD 47...
	DECISION BEFORE DAWN	D: Anatole Litvak. French title: "Le Traître".	- - -
	PHONE CALL FROM A STRANGER	D: Jean Negulesco. French title: "Appel d'un Inconnu".	- - -
	LURE OF THE WILDERNESS	D: Jean Negulesco. French title: "Prisonniers du Marais"	- -
1952	MY COUSIN RACHEL	D: Henry Koster. French title: "Ma Cousine Rachel".	- - -
	COME BACK, LITTLE SHEBA	D: Daniel Mann. French title: "Reviens, Petite Sheba". To be issued on CD ('Reminiscences for Orchestra'):	US CD Varèse VCD 47...
	MAN ON A TIGHTROPE	D: Elia Kazan	- - -
	STALAG 17	D: Billy Wilder.	- - -



DATE	TITLE	ADDITIONAL INFORMATION		DISCOGRAPHY	
1953	I, THE JURY	D: Harry Essex. French title: "J'"aurai ta Peau".		- - -	- - -
	A LION IS IN THE STREETS	D: Raoul Walsh. French title: "L'Homme à Abattre"		- - -	- - -
	BOTANY BAY	D: John Farrow. A suite: French title: "Les Bagnards de Botany Bay". As above:		US 33 US CD	Varèse 704 320 Varèse VCD 47...
	PRINCE VALIANT	D: Henry Hathaway. A suite: A suite: A suite: A suite:		US 33 US 33 US 33 US 33	RCA ARL 1 0708 RCA AGL 1 3783 RCA GL 43442 RCA RP 87018
	ELEPHANT WALK	D: William Dieterle. French title: "La Piste des Eléphants."		- - -	- - -
	DEMETERIUS AND THE GLADIATORS	D: Delmer Daves. Partially based on themes by Alfred Newman from THE ROBE. French title: "Les Gladiateurs". Suite to be issued on CD:		- - -	US CD Varèse VCD 47...
1954	REAR WINDOW	D: Alfred Hitchcock		- - -	- - -
	THIS IS MY LOVE	D: Stuart Heisler		- - -	- - -
	THE SILVER CHALICE	D: Victor Saville. French title: "Le Calice d'Argent"	US 33 FMC 3		
	MISTER ROBERTS	D: John Ford and Mervyn LeRoy. French title: "Permission jusqu'à l'Aube". A suite:	US 33 US CD	Varèse 704 320 Varèse VCD 47...	
1955	THE VIRGIN QUEEN	D: Henry Koster. French title: "Le Seigneur de l'Aventure"	- -		
	THE INDIAN FIGHTER	D: André de Toth. French title: "La Rivière de nos Amours". Some music ('Pioneer Suite') on a CD:	US -	US CD	Varèse VCD 47...
	MIRACLE IN THE RAIN	D: Rudolph Maté. Additional music by Ray Heindorf.	- - -		
	CRIME IN THE STREETS	D: Don Siegel. French title: "Face au Crime".	US 33	Decca DL 8376	
	BACK FROM ETERNITY	D: John Farrow. French title: "Les Echappés du Néant"	US 33	Entr'acte ERN6001	
	LOVE IN THE AFTERNOON	D: Billy Wilder. French title: "Ariane"	- - -		
1955/75	GUNSMOKE	TV series. Waxman scored one 2-part episode, "The Raid"	- - -		
1956	THE SPIRIT OF ST. LOUIS	D: Billy Wilder. Additional music by Roy Webb. French title: "L'Odyssee de Charles Lindbergh". Reissue: -	US 33 US 33	RCA LPM 1472 Entr'acte 6507ST Film Arch.	
	PEYTON PLACE	D: Mark Robson. French title: "Les Plaisirs de l'Enfer" Reissue: 2 themes: Only 1 theme: - A suite, to be released on a CD	US 33 JA 45 US 33 US 33 US 33 US 33	RCA LSO 1042 Entr'acte ERS6515 RCA 3045 RCA RL 42005 London SP 44077 Epic LN 24147 Varèse VCD 47...	



A FILMOGRAPHY / DISCOGRAPHY OF FRANZ WAXMAN

SAYONARA	D: Joshua Logan Reissue: Soundtrack excerpt: "Katsumi" theme: Nerka".	US 33 US 33 US 33 US 33 US 33	RCA LOC 1041 Entr'acte ERS6513 WB 3XX 2736 DOT DLP 3107
RUN SILENT, RUN DEEP	D: Robert Wise. French title: "L'Odyssée du Sous-Marin" - - -	US 33 US 33 US 33 US 33 US 33	RCA LOC 1041 Entr'acte ERS6513 WB 3XX 2736 DOT DLP 3107
1957/66 THE 20TH CENTURY	TV documentary series. Waxman scored 2 episodes (in 1960): - - - * Lenin and Trotsky * The Mysterious Deep (Parts 1 and 2)	US 33 US 33 US 33 US 33 US 33	Warner 1306 Stanyan SQR4022 POW 4024 Warner 3XX2/36 Varèse VCD 47...
1958 COUNT YOUR BLESSINGS	D: Jean Negulesco. French title: "J'ai épousé un Français" US 45 Reissue: Soundtrack excerpt: A suite, to be issued on CD:	US 45 US 45 US 45 US 45	MGM 12784
CAREER	D: Joseph Anthony. French title: "En Lettres de Feu" - - -	US 45 US 45 US 45 US 45	
OPEN WINDOWS	TV series. Waxman scored the unsold pilot, "Men and Women" - - -	US 45 US 45 US 45 US 45	
BELOVED INFIDEL	D: Henry King. French title: "Un Matin comme les autres" - - -	US 45 US 45 US 45 US 45	
THE STORY OF RUTH	D: Henry Koster - - -	US 45 US 45 US 45 US 45	
1959/63 THE TWILIGHT ZONE	TV series. Waxman scored 1 episode, (in 1959), "The Sixteen-Hillimeter Shrine";	US 33 US 33 US 33 US 33	Varèse STV 81171 Varèse VCD 47...
1960 SUNRISE AT CAMPOBELLO	D: Vincent J. Donohue. A suite: Reissue: Same suite as above:	US 33 US 33 US 33	Varèse STV 81171 Varèse VCD 47...
CIMARRON	D: Anthony Mann. French title: "La ruée vers l'Ouest" Only 1 theme (cover version); Some music to be included in "The Pioneer" suite:	US 33 US 33 US 33	Entr'acte ERS6506 AFI 3114 Varèse VCD 47...
RETURN TO PEYTON PLACE	D: José Ferrer. French title: "Les Lauriers sont Coupsés". Aka THE BIG BANK ROLL (The Story of Arnold Rothstein) D: Joseph M. Newman	US 45 US 45 US 45	Imperial 5752 Medallion 605
1960 KING OF THE ROARING TWENTIES	- - -	US 33 US 33 US 33	
1961 MY GEISHA	D: Jack Cardiff Reissue:	US 33 US 33 US 33	RCA LSO 1070 RCA CR 10047
1961 HEMINGWAY'S ADVENTURES OF A YOUNG MAN	Aka: ADVENTURES OF A YOUNG MAN. D: Martin Ritt. French title: "Aventures de Jeunesse". Reissue: Reissue (blank cover); Reissue:	US 33 US 33 US 33 US 33	RCA LSO 1074 Entr'acte ERS6515 Label X LARS 201 Label X LX CD1
1962/70 THE VIRGINIAN	TV series. Some episodes scored by Waxman	US 33 US 33 US 33 US 33	

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1962	TARAS BULBA	D: J. Lee Thompson Reissue: Fold-out cover, mono only: Fold-out cover, mono only: Bootleg reissue: A suite: A suite (as above), to be issued on CD: "The Ride to Dubno"; As above: As above: As above: "Wishing Star" theme: As above: As above: As above: TV series. Waxman scored the following episodes in 1963: * Operation Grief (pilot episode) * Where's Little Girl * Flame in the Dark * Isn't it a Lovely View?	US 33 UAS 5100 FR 33 UASAF 5100 GB 33 U.A. SULP 1025 US 33 UAL 4100 WG 33 U.A. UA 009013 GB 33 UA 100 US 33 Varèse 704 320 US CD Varèse VCD 47... US 33 RCA ARL1 0708 US 33 RCA AGM1 3783 GB 33 RCA GL 43442 US CD RCA RP 87018 US 33 Reprise RS 6138 US 33 Charter CLM 100 US 33 Ava AI AS 23
1963/64	ARREST AND TRIAL	TV series. Waxman scored the following episodes in 1963: * Operation Grief (pilot episode) * Where's Little Girl * Flame in the Dark * Isn't it a Lovely View?	- - - - - - - - - - - - - - - - - -
1963/65	KRAFT SUSPENSE THEATRE	TV series. Waxman scored the following episodes in 1965: * Aftermath * Operation Grief * That He Should Weep for Her * Graffiti * At the Beach	- - - - - - - - - - - - - - - - - -
1963/67	THE FUGITIVE	TV series, scored in collaboration with other composers	- -
1964/69	PEYTON PLACE	TV series. Waxman's theme from the film was re-used. He did score the pilot episode.	- - - -
1965	LOST COMMAND	D: Mark Robson. French title: "Les Centurions". Bootleg album:	US 33 Cinema LP 8017
1966	THE LONGEST HUNDRED MILES	D: Don Weis. Aka: ESCAPE FROM BATAAN. Originally intended as a feature film, but released as a TV movie in the World Premiere series in 1967. French title: "L'Evasion la plus longue".	- - - - - - - -

A FILMOGRAPHY/ DISCOGRAPHY OF FRANZ WAXMAN



Note:
Many films and TV series (116 at last count) contain music by Franz Waxman tracked from movies he did score. These titles do not belong in his filmography, and we have decided not to list them here.

Forthcoming filmographies: Basil Poledouris, Alfred Newman, Georges Delerue, Malcolm Arnold.....

RECORD REVIEWS

Record Ratings:
0:worthless, 1:forget it,
2:fair, 3:good,
4:excellent, 5:milestone

TOKYO FILE 212 / Albert Glasser

Screen Archives 10.002 (USA)

David Fuller's private Screen Archives Collection has seen fit to issue another Albert Glasser score from the 1950s, in this case a "red menace" action film about an American agent in Japan fighting Communist insurgence and falling in love with a Red agent.

The score is that typical Glasser combination of excellent sequential musical storytelling and ham-handed melodrama. No subtleties -- just assign the characters their themes and let the orchestra follow the action on screen. Sounds simple but, of course, it's hard to do. What results here is actually quite a satisfying package. It is simple music -- a pentatonic theme for the screen romance, a rich, fuller orchestration (with pumping string rhythms, accented woodwinds, and unison horns blowing over the top, then brass bashes whenever the "Commies" ambush our hero in a Tokyo alley. One is always aware in Glasser's music of a strong story progression. It is very visual music (we can coin the term "story board music") and that is its great strength as film scoring.

The present record package too is admirable -- decent liner notes which tell the plot of each music cue, a superb film review (which is also a minor essay on all B-movies of the period and which seems to confirm that Glasser's music tells a clearer story than the film script did) and photos from the recording session including commentary by Glasser. He gives the impression that when confronted with an oriental film assignment like this, he just went to the library, took out a single book on Japanese music, and that was his only research. Shrewd man -- for the successful integration of pentatonic melody, western Viennese harmony, and Los Angeles "DRAGNET" swagger is quite a winning achievement here. I was comparing it all along to Rozsa's BLOOD ON THE SUN -- but Glasser's music sounds better to me: surer, cleaner writing.

Mono tracks taken from 1950 RCA studio discs. May the Screen Archives Collection continue. More Glasser would be welcome. For historical documentation alone, it's important. JOHN CAPS

Rating 3

ROUND-up / Waxman, Tiomkin, others

Telarc CD 80141 (U.S.A.)

"Well dang me, if this don't git ya spurs a'janglin' nothin' will. I ain't heard the



15

atmosphere or spirit of the ol' West better captured in music than in this great soundin' audio spectacular. The contents of this new fangled thing they calls a compact disc include some traditional western tunes, but I'll jes' concentrate on them items as is likely to appeal to you soundtrack buffs." (Thus speaks Doug Raynes, just back from today's shoot-out at Tombstone Gulch. LVDV).

Franz Waxman didn't venture into western territory too often but when he did he's sure came up trumps with a rip-roarin' score like THE FURIES. This suite moves at a spankin' pace but is a mite too short for my likin' at only 4 minutes. Jes' when you're getting' to enjoy it, the darn thing ends! Alfred Newman composed a great score for the Cinerama epic HOW THE WEST WAS WON and the suite featured here is excellent even though the main title is played a bit slow -- at least it's the full-length version, not the abbreviated one on the soundtrack album. The main title music leads into the aftermath of the buffalo stampede and George Peppard's trek to the mountains. Fairly sombre music but the Cincinnati Pops Orchestra perfectly capture Newman's style. What western collection wouldn't be complete without Elmer Bernstein's THE MAGNIFICENT SEVEN? Is this the best and most famous film score ever? You bet it is! And at less than 6 minutes we have a suite which contains at least some of the highlights of that memorably score. From a more recent film Bruce Broughton's music from SILVERADO shows that good western scores ain't dead yet.

Savin' the best for last we have Dimitri Tiomkin's GUNFIGHT AT THE OK CORRAL. This features that ol' timer Frankie Laine still in fine voice as he belts out the story of Wyatt Earp, Doc Holliday and the Clanton Gang to the accompaniment of Tiomkin's dramatic pulse-pounding music. Tiomkin was no greenhorn when it came to scoring westerns and GUNFIGHT was one of his best. This suite concentrates in particular on the more densely orchestrated climactic music and rarely has Tiomkin's music been so richly and thrillingly recorded.

Doug Raynes

Rating 4

THE LIVING DAYLIGHTS / John Barry

Warners 9 25616-2 (compact disc) (USA)

"I never say whether I'm going to do the next Bond," Roger Moore said two years ago, "because they might not ask me back". John Barry doesn't have this problem; producer Cubby Broccoli has always been most vocal about how essential this

composer is to the series. When Barry has been unavailable, Broccoli has turned to some notoriously different, but very pop-oriented, replacements — usually bearing little resemblance to the Barry sound. How odd, therefore, that John Barry's latest contribution to the series puts one more in mind of THE SPY WHO LOVED ME than MOONRAKER.

The success of Top-40ish tunes like FOR YOUR EYES ONLY and especially A VIEW TO A KILL has obviously gone completely to the producers' heads; not only is there a merely adequate title song from a-Ha, there are two contributions from The Pretenders. One of these, "Where Has Every Body Gone," is dynamite and deserved to be the title song; its yowling trumpets and spirited vocals capture more of the series atmosphere than the other two. It's the villain theme, first heard in "Necros Attacks", one of the many rather upsetting cues. In former times, there would be a single lavish orchestral version of the song and the rest would be miscellaneous, but with three songs, we get three straight instrumentals, all heavily synthesized. "Into Vienna" sounds more like an easy-listening arrangement of Barry than Barry himself. Majestic trumpets redeem the drum-machine background of "Hercules Takes Off," but the matching of Monty Norman's old theme to other electronic effects gives "Ice chase" a desultory air.

First and foremost, this is a pop score, and if it is a better one than most written these days, it is no less disappointing that Barry and/or the producers find it necessary to go in this direction. There are a handful of traditional Bondian histrionics— "Koskov Escapes" and the ominous "Mujahadin and Opium" and even a real love-theme arrangement of the a-Ha song, "Kara Meets Bond". But a quarter of the album is given up to rock vocals, and at least another quarter to instrumentals of those; Barry is given no room to produce anything like the spaceflight music from MOONRAKER. Ultimately, THE LIVING DAYLIGHTS is through and through a studio-conditioned product like no other entry in the series, right down to its trendy rock-heavy score. One would almost rather they had shopped for another composer as well as another Bond, but then we'd probably have gotten something else like THE SPY WHO LOVED ME. Even a cramped John Barry is better than that. Guy M. Tucker

Rating 2

ROBOCOP / Basil Poledouris

Varèse STV 81330 (USA)

ROBOCOP is one surprise of a film. After I read that Paul Verhoeven would direct (and keeping his previous effort FLESH AND BLOOD in mind) I'd about given up on the guy.

Happily, ROBOCOP comes off as one gutsy, innovative adventure. A fairly clever metaphor for modern man's loss of identity, the film emboldens itself with a morbid sense of humor and some amusing, if easy, satiric potshots at the media. Basil Poledouris underlines all the explosive hi-tech, and the poignant humanity, quite effectively in his best score since he

gained fame with CONAN THE BARBARIAN. Like CONAN, ROBOCOP presents itself as an epic of grandiose violence, but with a human focus. The same with Poledouris' music.

The score begins with what must be the shortest Main Title in recent history. But in 30 seconds (during which only the film's title appears before a shot of futuristic Detroit), Poledouris manages to convey the intensity and the grim emotional pitch that typify the film before seguing to a flash "TV News Theme" not unlike those heard on American networks today.

Then it's on to "Van Chase", where the composer lets loose with some exciting, Goldsmithian fireworks, ultimately managing to foreshadow Robocop's later personal dilemma. The album is rife with exciting cues like this, and "Rock Shop" which features the first instance of the heroic Overture and its apocalyptic prelude. It's a rousing piece, with all the air of a medieval revenge quest. We hear it several times in the score — perhaps too much — but in viewing the film we hardly have time to notice it until it closes out the End Credits. .

And what emotional strength this score has as well. When Robocop struggles to remember who he once was, we're given a swirling, rising theme for strings that creates a giddy sense of mystery.



It's like the ghost theme from GHOST AND MRS. MUIR, but with a slower tempo and hints here and there of a lullaby. (It's interesting that we don't get to know Murphy, Robocop's human predecessor, as a person before he dies. We don't see his point of view until he becomes Robocop). "The Dream" shares that same sense of puzzlement, and the theme reaches its catharsis later in "Across the Board" and "Drive to Jones' Office" as Robocop prepares for a final confrontation with his deadliest enemy. A strong sense of anticipation for the finale is established. "Murphy's Death", too, possesses a powerful portrayal of shock and outrage and tragedy when that horrible crime occurs at the film's outset.

The penultimate word for the ROBOCOP score is intensity, and it rarely lets up in its driving determination to march where ever it wants to go. All this nonstop intensity might be too much for some, but this is one of Poledouris' best. Like the film, it shines with energy and imagination. Like the film, it's not to be missed.

Steven J Lehti

Rating 4

THE CLASSIC MIKLOS ROZSA FILM MUSIC

Colosseum CST 8027-2 (2 LPs) (West-Germany)
That's Entertainment CDTER 1135 (CD) Great Britain

This 70 minute compilation disc makes a worthy tribute to Miklos Rozsa in his eightieth year, even if the recording by the Nuremberg symphony Orchestra fails to match the excellence of the 3 album Polydor series or the recent Bernstein-conducted SPELLBOUND album with the Utah Symphony. Initially it seemed as though this was going to be yet another collection of familiar themes, but although most of the film titles are well-known, the excerpts consist mainly of previously unrecorded items..

From the heraldic EL CID we at last have recordings of EL CID's victory theme and the glorious fanfares from "Entry of the Nobles", two of Rozsa's finest musical pageantries. Also from the same picture is a ceremonial piece called "The Coronation". This music does not appear anywhere in the film so I assume it was not used in the final cut. After the epic splendor of EL CID comes a 13 minute suite from the very much less familiar STORY OF THREE LOVES. This is Rozsa in soothing romantic mood and offers a welcome opportunity to study this little known score. PLYMOUTH ADVENTURE is given a lavish symphonic treatment as in the main seafaring theme without detracting from the essential simplicity of some of the more sensitive themes, such as that for the ill-fated Dorothy.

The BEN-HUR "Overture" which was played prior to the commencement of the film in its roadshow presentations is considerably different to the previous "Overtures" issued on records. Apart from variations on the major themes this version contains the unique and menacing motif for the lepers (which on CD growls powerfully and alarmingly from the speakers). A pity that the fascinatingly convoluted Act I finale music could not have been recorded also. THE STRANGE LOVE OF MARTHA IVERS was a well-crafted 'forties film with Kirk Douglas in an early role. Superbly scored by Rozsa, the brief main title and love theme can only give a taste of the complete music for the film. Undoubtedly a score which has been neglected far too long -- but then one could say the same about so many of his scores, such as A WOMAN'S VENGEANCE, VALLEY OF THE KINGS and THE MACOMBER AFFAIR to name but a few.

The trend for extended end credit sequences finally caught up with Rozsa in his 1981 feature DEAD MEN DON'T WEAR PLAID. The "Finale" music not only summed up the film but in a way summed up Rozsa's whole career in film music, for it brought him full circle with a vintage score composed in the style of his early Hollywood successes.

Doug Raynes

Rating 4

TOKYO BLACKOUT / Maurice Jarre

Bourbon 32BTC-152 (compact disc) (Japan)

When a Japanese producer decides to hire a Western composer, he usually goes after spinners of sappy songs like Michel Legrand or Francis Lai. When producer Kansai approached Maurice Jarre to score

the latest Japanese disaster film, they were probably thinking of "Larae's Theme", or maybe SHOGUN. What they got was closer to DREAMSCAPE. (Jarre scored the film as a favor to keyboard player Keiko Matsui. LVDV). Not that the score is as unlistenable as DREAMSCAPE of APOLOGY: but it's Jarre's most unusual electronic score so far, nothing like his Peter Weir scores -- quite different, and interesting on its own terms.

The "Tokyo Blackout" theme is sort of a march, heard only intermittently in the disc's 45 minutes. Most of the music is either heavy mood stuff ("Against the Danger") or restrained love music ("Ballad of Love"), all fairly typical Jarre work. There's not much experimentation with funny noises as such; "Against the Danger III," with its droning noises and discordant chimes, is one of the few unmelodic cuts. The "Delight" theme, heard on piano with various accompaniments, predominates. "Fight" is an enervating cut with a rock-instrumental feel. Best single piece is probably "The Dawn of Hope", which has appreciably more depth than most all-electronic pieces (the addition of piano helps here). Hope is revoked in the next cut, "Clouds of Darkness," churning syntho-strings and drums, but the humans rally in the dynamic "Tokyo Blackout III," a staccato pan flute-like march which revolves into a lilting, relieved arrangement of the main title theme. The "Ballade of Love" piano closes the score out, accompanied by a strikingly authentic-sounding cello effect.

The disc is beautifully packaged, as are all Japanese soundtrack releases, featuring extensive liner notes and even, inexplicably, the cue titles in English only. NHK, King, Tokuma and For-Life could teach Warners, MCA, Geffen and Columbia a thing or two.

Guy M. Tucker

Rating 3

LE CAVIAR ROUGE

Philips 826 650 (France)

This soundtrack is interesting for many reasons, none the least being the fact that it marks a collaborative effort between Jean-Claude Petit (whose impressive scores for JEAN DE FLORETTE and MANON DES SOURCES have suddenly propelled him on the international scene), and Claude-Michel Schönberg, the creator with Alain Boublil of the London and Broadway hit, LES MISERABLES.

Their score for this thriller, written by Frédéric Dard and directed by Robert Hossein, relies essentially on a very lovely main theme, made even more poignant when it is played by Georghe Zamfir on the syrinx, which recurs several times throughout the film.

The cues have received titles aimed at identifying them with specific moments in the action ("The Black Car", "The Caiman", "Daybreak", "Anguish", etc.), but the music also stands on its own terms, sometimes breaking into joyous outbursts ("Tarantella", "Gypsy"), most often evoking moody and somber settings. The addition of a male chorus in a couple of selections confers them a vaguely Russian touch. Didier C. Deutsch

Rating 2,5

UN HOMME AMOUREUX

EMI/Pathé Marconi 2408011 (France)

It is unfortunate that Georges Delerue does not seem to have the time to go through the process of resoring his film music for his soundtrack albums, the way some composers do, expanding on the original cues or looping them into longer musical segments. This album contains a fair amount of short cues, varying in playing time between one and 2 minutes, which is barely sufficient for any music to establish itself and make some kind of impact.

It is all the more regrettable that Delerue, as a melodist, has few peers, and that his music cries out for long, expansive treatments. This is readily apparent in UN HOMME AMOUREUX, released in the U.S. as A MAN IN LOVE, where only 2 cuts run over 4 minutes -- one of those is the main theme, a deeply moving romantic tune that suggests perhaps more than the film itself can ultimately deliver.

The contrasting effect with the shorter cues can easily be assessed with "Le Pont des Jouissances", a lovely theme which, because of its shortness, does not have the time to linger on and make much of an impression.

Suddenly breaking the romantic moods cast by the whole album, a rock number ("Fin de Soirée") strikes a jarring note, and is much more reminiscent of the kind of music Vladimir Cosma usually creates when he scores a comedy.

Didier C. Deutsch

Rating 2,5

THE WITCHES OF EASTWICK

John Williams

Warners 9 25607-2 (compact disc) (USA)

Easily John Williams' best score since E.T., not that there's any comparison; E.T. was all sweetness and wonder, while THE WITCHES OF EASTWICK offers us wonder-workers of a more diabolical nature.

Even great Williams albums like THE EMPIRE STRIKES BACK have their slow spots, but there's not one to be found in any of WITCHES' 50+ minutes, which ethereally begin with "The Township of Eastwick", introducing a wistful performance of the central theme. All isn't as innocent in town as it would seem, however, as an electronic crackling announces the beginning of "The Dance of the Witches", a sprightly waltz for devilish violins. Later cues emphasize hellish menace ("Maleficio", "Daryl Rejected") or tempting illusions, as in the longest and best cue, "The Seduction of Suki and the Ballroom Scene", which proffers a more glorious (and more deadly) sort of dance. Other cues like "The Tennis Game" recall the merriness of the Witches' dance, but all masks are torn aside in "Daryl Rejected" and particularly the clashing symphonic confrontation of "The Destruction of Daryl".

This is like no other score John Williams has ever done, and perhaps that's why it bears comparatively little resemblance to his other works, aside from hints at STAR WARS' desert strings early in "Seduction of Suki". It's also a film like no other Williams has ever scored

(one could not have said the same about SPACECAMP), and I was surprised to hear he had taken it on. The endless, repetitious Lucas-Spielberg offerings have served to standardize the music of one of America's most intelligent composers; THE WITCHES OF EASTWICK serves as a reminder that Williams can also be among the most inventive and imaginative. Guy M. Tucker

Rating 4

INNERSPACE / Jerry Goldsmith

Geffen GHS 24161 (USA)

These days every Jerry Goldsmith score seems at least a minor miracle. So many once-reliable composers have declined, and so many more have been squeezed out thanks to the growing popularity of the pop and synthesizer score. Yet Goldsmith achieved his first popularity in such an atmosphere, and is at the peak of his career even as that atmosphere pervades.

Every so often he is reduced to situations like INNERSPACE, where his music is crowded in alongside generally dull and inappropriate rock vocals — whenever he works for director Joe Dante, in fact. INNERSPACE is a longer-play repeat of GREMLINS, about which Goldsmith snapped, "It's a stupid album and it wasn't right." One side is devoted to inferior rock and the other (26 minutes) to the master.

One cannot expect everything Goldsmith does to be as deep as LEGEND; that would rob his music of its wonderful unpredictability, and probably exhaust him as well. Every so often a straightforward project like RUNAWAY or KING SOLOMON'S MINES is required -- pure fun. Because his talent is what it is, Goldsmith's pure fun scores are some of the best available, and INNERSPACE falls into that category.

A somber RAMBOish trumpet theme opens "Let's Get Small", gradually warmed by winds and full orchestra, becoming a lovely, prideful melody. Electronics creep in and alter the mood, driving the orchestra to a majestic finale as a percussive synthesizer effect whickers in the foreground. "Environmental adjust" and "Space Is a Flop" feature no less ingenious mixtures of electronics and orchestra, especially the resounding drum effects in the latter. More than any composer I know of, Goldsmith has experimented with integrating his synthetic funny sounds, and especially with their texture. His many keyboards give new depths and dimensions to the traditional instruments, bringing sound and texture to his music the likes of which was once impossible to achieve. The experimental period where Goldsmith seemed to be transferring more and more music from orchestra to synthesizer ended with the brilliant EXTREME PREJUDICE, in which every note, every sound, was ingeniously arranged. INNERSPACE and LIONHEART continue this trend. The marvelous 10-minute action cue "Gut Reaction" mingles some rousing panic music, backed by another variation on his familiar "Cloud" music from STAR TREK, with recurring synthesizer motifs and all-new surprise effects weaving in and out of hearing. No composer alive manipulates his musical palette with the skill of Jerry Goldsmith; no composer before the present has been able to dream of his facilities. Guy M. Tucker

Rating 3

NEW RECORDINGS

New Soundtracks released in
August, September, October 1987

JAPAN

Compiled by Shoichi Uehara

CD	The Witches of Eastwick	Williams	W.B. P 13545
CD	The Living Daylights	Barry, etc	W.B. P 13546
CD	The Living Daylights	Barry, etc	W.B. 32 XD 788
CD	The Untouchables	Morricone	A + M C28Y 3193
CD	The Untouchables	Morricone	A + M D32Y 3174
CD	Legend (with new artwork, far superior to GB issue)	Goldsmith	Victor VIP 28169
CD	Legend (as above)	Goldsmith	Victor VDP 1269
CD	Hoosiers	Goldsmith	Polydor 28MM 0595
CD	Hoosiers	Goldsmith	Polydor P33P 20127
CD	Innerspace	Goldsmith	CBS Sony 28AP 3381
CD	Innerspace	Goldsmith	CBS Sony 32DP 841
CD	Dragnet	Newborn + vocals	MCA P 13574
CD	Dragnet	Newborn + vocals	MCA 32XD 842
CD	Harry and the Hendersons	Broughton	MCA P 13524
CD	Lady beware	Safan	Scotti C28Y 0269
CD	Lady beware	Safan	Scotti D32Y 0128
CD	Blind Date	Mancini, etc	Alfa ALI 28066
CD	Blind Date	Mancini, etc	Alfa 32XB 187
CD	37°2 le Matin	Yared	Face Int. C28Y 0273
CD	37°2 le Matin	Yared	Face Int. D32Y 0130
CD	Aquarius (music, dialogue + sound effects)	Boswell	Panam GWP 1046
CD	Aquarius (music, dialogue + sound effects)	Boswell	Panam Z4 89
CD	Digital Space/The Big Country (same contents as Varèse release)	cond.M. Gould	Victor VDC 1227
2CDs	Un Ascenseur pour l'Echafaud (10 themes)	M. Davis	
	Des Femmes Disparaissent (18 themes)	Blakey	
	Les Liaisons Dangereuses (9 themes)	Blakey	
	L'Eau à la bouche (4 themes)	Goraguer, Gainsbourg	
2CDs	J'irai Cracher sur vos Tombes (2 themes)	Goraguer	Philips 28PD 339/340
	Ludwig (8 themes)	Mannino	
	Classical music selections from Visconti films (8 themes)		Philips 28PD 341/342
MX	Airwolf (3 themes)	Levay	
	Knight Rider (3 themes)	Phillips/Larson	Star Child K20G 7361
	(arranged by K. Kawai, recorded in Japan)		
CD	Princess from the Moon	Takigawa, others	W.B. P13555
CD	Princess from the Moon	Takigawa, others	W.B. 32XD 827
CD	Genji (animated feature)	Hosono	CBS Sony 28 3H 314
CD	Genji	Hosono	CBS Sony 32 8H 148
2CDs	Majin (70 themes!)	Ifukube	Toshiba LD 25 5058/59
nst	Salome Ballet (classical music)	Ifukube	Future Land LB28 5054
CD	Salome Ballet (classical music)	Ifukube	Future Land LD32 5054
nst	"Nippon" Rhapsody (classical music)	Ifukube	Toshiba CZ30 9017
CD	CD 2010	Shire	A + M D32Y 3547
CD	Butch Cassidy and the Sundance Kid	Bacharach	A + M D32Y 3546
CD	Chariots of Fire	Vangelis	Polydor P33P 20132

CD	Indiana Jones and the Temple of Doom	Williams	Polydor P33P 20133
CD	2001 A Space Odyssey	var. classical	Polydor P33P 20134
CD	Bugsy Malone	P. Williams	Polydor P33P 20135
2CDs	Star Wars	Williams	Polydor P58W 20014/15
CD	The Empire Strikes Back	Williams	Polydor P33W 20016
CD	Return of the Jedi	Williams	Polydor P33W 20017
	Caravaggio 1610	Fisher Turner	VAP 35605 28
CD	Caravaggio 1610	Fisher Turner	VAP 85605 32
	Project A Part II (Chinese action movie)	M. Lai	Victor VIP 28173
CD	Project A Part II	M. Lai	Victor VDP 1277
pr	Confessione di un Commissario di Polizia al Procuratore della Repubblica	Ortolani	RCA CR 10071

UNITED KINGDOM

Compiled by John Wright

CD	Robocop	Poledouris	That's ent. TER 1146
	Robocop	Poledouris	That's Ent. CDTER 1146
	Hope and Glory	Martin	That's ent. TER 1147
	Blind Date	Mancini, vocals	Silva Screen FILM 016
	Full Metal Jacket	Mead, others	Warner 925613 1
	Lethal Weapon	Kamen, Clapton	Warner 925561 1
	The Witches of Eastwick	Williams	Warner 925607 1
CD	Extreme Prejudice	Goldsmith	Silva Screen Film CD001
	Angel Heart	T. Jones, etc	Antilles/Island AN8709
CD	Angel Heart	T. Jones, etc	Antilles/Island ANCD 8709

WEST-GERMANY

Compiled by Matthias Büdinger

	Alice im Wunderland (TV)	Bruhn	Condor CDR 831 109
	The Living Daylights	Barry	Warner Bros. WB 925616 1
	Eine Familie zum Knutschen	Maas	WEA 242056 1
	Die Frau meines Lebens	Musumarra	Carrière CAR 6 26590 AP
CD	Miklos Rozsa: Classic Film Music (conducted by Elmer Bernstein)	Rozsa	Colosseum CST 34 8027
	Three for the Road	Goldberg, etc	Colosseum CST 8024
	Des Teufels Paradies	Knieper	Filmharmonic/Milan A CH 034
	The Witches of Eastwick	Williams	Warner Bros. WB 925607 1
pr	Chinatown	Goldsmith	MCA 255092 1
pr	McArthur	Goldsmith	MCA 255 688 1
pr	The Towering Inferno	Williams	Warner Bros. WB 56102
	The Berlin Filmharmonic Concerts (2 LPs) (conducted by Mark Fitzgerald) music by Bernstein, Goodwin, Rozsa, etc		Milan A CH 037/38

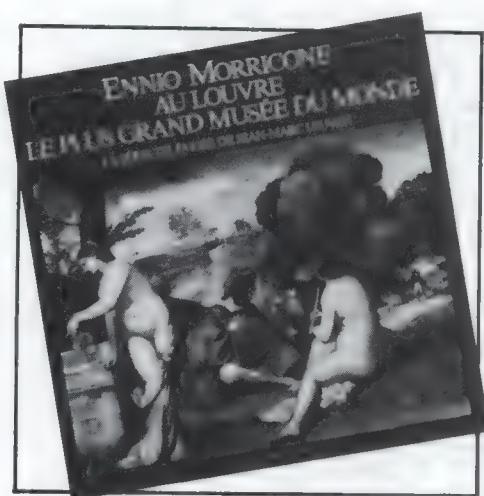
AMERICA

Compiled by David P. James

By Request...Best of John Williams and Boston Pops (Olympic
Fanfare + Theme, exc. from Close Encounters, Midway March,
Return of the Jedi, E.T., Liberty Fanfare, Superman march,
Empire Strikes Back, "1941" march, Jaws, Star Wars, Mission
Theme (from NBC Nightly News)

Dancers	Williams	Phillips 420 178 1
Desperately Seeking Susan	Donaggio	CBS SM 42565
Making Mr. Right	T. Newman	
Fatal Attraction	Jankel	Varèse STV 81320
The 4th Protocol	Jarre	GNP Crescendo GNRS 8011
Full Metal Jacket	Schifrin	DRG SBL 12591
The Glass Menagerie	Mead, vocals	Warner 25613 1
Hope and Glory	Mancini	MCA 6222
House 2: The Second Story/House	Martin	Varèse STV 81329
In the Mood	Manfredini	Varèse STV 81324
Lionheart vol. 1	Burns	Atlantic 81788 1
Lionheart vol. 2	Goldsmith	Varèse STV 81304
The Living Daylights	Goldsmith	Varèse STV 81311
Man on Fire	Barry, etc	Warner 25616 1
Masters of the Universe	Scott	Varèse STV 81343
Maurice	Conti	Varèse STV 81333
	Robbins	RCA 6618 1 RC

Music from "Dinosaurs" (TV)	Spears	Cerberus CST 0213
The River's Edge / The American Friend /	Knieper	Enigma SJ 73286
State of Things	Tangerine Dream	Varèse STV 81345
Near Dark	Jarre	Varèse STV 81334
No Way Out	Carpenter	Varèse STV 81340
Prince of Darkness	Knopfler	Warners 25610 1
The Princess Bride	Colombier	Varèse STV 81348
Surrender	Tangerine Dream, Levay	Varèse STV 81339
Three O'Clock High		
Total Happiness: Music from the Cosby Show (TV) vol. 2		
Tough Guys don't Dance	S. Gardner	CBS FC 40704
The Whistle blower	Badalamenti	Varèse STV 81346
Withnail and I	Scott	Varèse STV 81315
CD Anatomy of a Murder	Dundas, Wenthworth	DRG SBL 12590
CD Amazing Grace and Chuck	Ellington	Rykodisc RCD 10039
CD By Request...Best of J. Williams and Boston Pops (same as LP plus Cowboys Overture, Raiders of the lost Ark)	Bernstein	Varèse VCD 47285
CD Dancers	Donaggio	Phillips 420 178 2
CD Dragnet	Newborn + rock	CBS MK 42565
CD Extreme Prejudice	Goldsmith	MCA MCAD 6210
CD Fall of a Nation	V. Herbert	Intrada MAF 7001
Gloria's Romance	J. Kern	Library of Congress OMP 103
CD Full Metal Jacket	Mead, rock	Warners 25613 2
CD 4 Musketeers (8 additional minutes)/Eagle has Landed / Voyage of the Damned (7 cuts)	Schifrin	Label X LXCD 5
CD The glass Menagerie	Mancini	MCA MCAD 6222
CD In the Mood	Burns	Atlantic 81788 2



CD Innerspace	Goldsmith + rock	Geffen 24161 2
CD The Jazz Soul of Dr. Kildare and other Great	TV Themes	
	Harry Betts Orch.	Mobile fidelity MFCD 838
CD Krull (8 themes)	Horner	S. Cross SCDD 1004
CD Lionheart vol. I	Goldsmith	Varèse VCD 47282
CD The Living Daylights	Barry, etc	Warners 25616 2
CD Maurice	Robbins	RCA 6618 2RC
CD No Way Out	Jarre	Varèse VCD 47301
CD Princess Bride	Knopfler	Warners 25610 2
CD Raising Arizona / Blood Simple	Burwell	Varèse VCD 47284
CD Robocop	Poledouris	Varèse VCD 47298
CD Space Balls (3 themes by Morris + rock)	Morris, etc	Atlantic 81770 2
CD Withnail and I	Dundas, Wenthworth	DRG 25902

ITALY

Compiled by Massimo Cardinaletti

Faccia Affittasi (TV)
L'Intervista
Il Siciliano

Trombetti
Piovani
Mansfield

Capriccio KAP 98702
Virgin/CAM V2443
Virgin V2487

Good Morning Babilonia	Piovani	Polygram 832 329
Gli Intoccabili (The Untouchables)	Morricone	Polygram 832 3..
Full Metal Jacket	Mead, etc	Warner Bros. 925 613
pr When Dinosaurs Ruled the Earth (1 side) /	Nascimbene	
Creatures the World Forgot (1 side)	Nicolai	Legend DLD 3
pr Django Spara per Primo	Lavagnino	Intermezzo IM 012
pr Venere Imperiale (reissue)	Cipriani	Replay RP 013
pr The Bounty Killer / Nevada	Rustichelli	Phoenix PHCAM 11
pr Il Ladro di Bagdad	De Masi	Phoenix PHCAM 10
pr Gli Schiavi piu forti del Mondo		Phoenix PHCAM 09

SPAIN

Compiled by Joan Padrol

Lethal Weapon	Kamen, Clapton	WEA 925 561 1
The Untouchables	Morricone	Polydor AM 393 909 1
The Living Daylights	Barry, etc	WEA 925 616 1
Down by Law, Variety	Lurie	DRO GA 146
Louisiane	Bolling	CBS FM 571 127
Divinas Palabras	Milladoiro	Ariola 10N 0001

FRANCE

Compiled by Jean-Pierre Pecqueriaux

et Trevor Pidolle (CDs)

CD Les Incorruptibles (The Untouchables)	Morricone	A et M 393 909 2
CD Travelling Avant (19 themes) /		
L'Hirondelle et la Mésange (12 themes)	Alessandrini	Milan CD 327
CD Good Morning Babylon	Piovani	Milan CD 300
CD Delta Force (8 themes) /	Silvestri	
King Solomon's Mines (9 themes)	Goldsmith	Milan CD CH 290
CD Friday the 13th	Manfredini	Milan FMC CD 10
CD Le Passage	Lalanne	EMI 7480022 PM 520
R La Boum / La Boum 2	Cosma	Carrère 66 425
45 Pierre et Djemila	Kowalski	RCA Milan S329
La Brute	Sénia	RCA Milan A 325
Jenatsch	Donaggio	RCA Milan ACH 036
Travelling Avant	Alessandrini	RCA Milan A327
45 The Living Daylights	Barry	WEA WB 92805 7
Dragnet	Newborn, rock	MCA 254894 1
Star Trek IV	Rosenman	MCA 254568 1
45 Supercopter	Levay	CBS SFC 17113 7
La Famille (La Famiglia)	Trovaioli	WEA Gen. Music 242177 1
L'Apiculteur	Karaïndrou	RCA Milan A326
Boire et Déboires (Blind Date)	Mancini, others	Ariola 208 567
Agent Trouble	Yared	RCA Milan A336
45 La Petite Allumeuse	Cosma	Carrère 14 314
45 Marc et Sophie (TV)	Auriat	Carol 109 397
Mon Bel Amour Ma Déchirure	Musumarra	Ariola 208460
Full Metal Jacket	Mead, others	WB 925 613 1
45 Full Metal Jacket	Mead	WB 928 204 7
Les Noces Barbares / Soundtrack Suite (nst)	Devreese	RCA Milan A308
Morricone a u Louvre...	Morricone	WEA Gen. Music 240938 1
Les Yeux Noirs (Oci Ciornie)	Lai	Carol 208672
Les Ailes du Désir (Der Himmel über Berlin)	Knieper, songs	RCA Milan A316
Spaceballs	Morris, others	WEA 255193 1
The Glass Menagerie	Mancini	MCA 255129 1
Maladie d'Amour	Musumarra	Ariola 208692
45 Les Incorruptibles (The Untouchables)	Morricone	A+M 393909 1 32
Fucking Fernand	Petit	RCA Milan S347
Le Sicilien (The Sicilian)	Mansfield	Virgin 70569
Qui c'Est ce Garçon?	Sarde	RCA Milan A312
Claude chabrol: suites from Le Scandale / Juste avant la Nuit /		
Les Noces Rouges / Marie-Chantal contre le Docteur Kha	Jansen	RCA Milan A313
R Best Original Film Music Vol. I	Delerue	RCA Milan A319
R Best Original Film Music Vol. II	Delerue	RCA Milan A320
(incl. Les 2 Anglaises, La Peau Douce, Heureux qui comme Ulysse, Le Mépris, Tendre Poulet, Josepha, Garde à Vue, Mona, L'Important c'est d'Aimer, Monsieur de Compagnie)		

Or, more aptly perhaps, two nights to remember, since Ennio Morricone gave a concert in Ghent on October 14, and another one the next day in Antwerp. The first concert took place at the Sportpaleis in Ghent, which seats 6,000 people, and it was a complete sell-out. Okay, that is hardly surprising. But more to the point, the concert at the Sportpaleis in Antwerp (which seats nearly 13,000 people) was a virtual sell-out, with just some standing-room only tickets remaining unsold. By the composer's own admission, that makes his October 15 concert the biggest one he has ever conducted, and as far as attendance goes it beats all other similar events ever held in Europe (most concert halls seat approx. 2,000 people or less, and they are seldom sold out when it comes to a film music concert). Claiming that *A Night to Remember* has been a complete success is putting it mildly. If you sauntered through the crowd during the intermission, you heard snatches of conversation in French, German, Flemish, English and Italian.

There is no point in listing the themes conducted by Morricone and played by the Metropole Orchestra — you had to be there. (And the less said about the incompetent presentator, the better). These photos were taken by Paul Van Hooff during the afternoon rehearsals on October 15, and just after the evening's concert.

With Georges Delerue conducting his score to the silent film *CASANOVA* a few days earlier (at the Ghent International Film Festival) and another movie music concert held on November 8 in Brussels (this time conducted by composer Freddy Devreese), it looks as if such events can be self-supporting, and maybe even financially rewarding on rare occasions. Jan Verheken, who organised the Antwerp concert, was so pleased with the results that he is now considering another film music concert for next year. We suggested he invite John Williams, he leaned more towards Henry Mancini. We'll keep you posted. LVDV



A night to remember



Fans who'd like a souvenir of these concerts can purchase a set of 20 black and white photos (size 118 mm x 176 mm) taken by Paul Van Hooff at the price of 600 Belgian francs (including postage by surface mail). Airmail rate: an additional 40 BF. Send payment by international postal money order to **SOUNDTRACK!**, Astridlaan 171, 2800 Mechelen, Belgium. (U.S. and Canadian fans, send US\$17 to **SOUNDTRACK!**, P.O.Box 3599, Hollywood, CA 90078. This price includes airmail postage.) All orders must reach us by January 10, 1988.

Last January, Doug Fake played an audition copy of Jerry Goldsmith's **EXTREME PREJUDICE** score for me. I was so impressed with the depth of the score that I decided to review it for **SOUNDTRACK!** When I expressed this interest to Doug, he invited me to accompany him down to Los Angeles to sit in on the editing sessions. This gave me a perfect opportunity to study the score on Bruce Botnick's sound system, to which my own can't quite match. It was the **EXTREME PREJUDICE** album that eventually led to this interview of a label that has certainly earned the title "dynamic".

Roger Feigelson: Doug, you've proven your dedication to what has often been termed a "neglected" art", but what actually got you interested in this field?

Douglas Fake: When I was seven years old, I saw **BEN-HUR**, and my parents bought me the record. I liked it so much that within a couple of months I had acquired **SPARTACUS** and **THE TEN COMMANDMENTS**. By now I was hooked and started buying soundtracks by those composers. By high school I had already assembled a substantial library.

RF: Obviously your favorite composer is Jerry Goldsmith — as is mine. For me it was the **CAPRICORN ONE** score that introduced me to his magic. Which score was it for you?

DF: I saw **A GATHERING OF EAGLES** when I was 10 and, liking the score a lot, looked into the composer. The only album I could find was a selection from **BLACK SADDLE** on a Four Star Television album. He had no scores recorded at this time. Obviously I was excited when **THE PRIZE** LP arrived and then was frustrated to find his first "full" album was reduced to four cues. But soon **LILIES OF THE FIELD** appeared, and he was on his way. His next big album was **IN HARM'S WAY**, and it still remains a personal favorite.

RF: So years later you decided to do something about those scores that just weren't

RF: After learning something about distribution on a wider scale, you wisely lowered the price of **RED DAWN**. Did this help you sell more copies to the stores?

DF: Yes. We found that individual collectors were willing to support us, but we quickly realized that in order to make such an ambitious enterprise work, we had to get the interest of distributors, wholesalers, and large retail stores. They would not support the higher list price, so we had to bring the price down.

RF: After **RED DAWN**, you followed with another ambitious album, **POLTERGEIST II: THE OTHER SIDE**. How were you able, in so short a time, to get the score for such a large feature film on your label?

DF: Because we worked so well with MGM/UA on **RED DAWN**, they were willing to enter into such a venture with us. Again, since the project was so expensive, no other label was willing to do it. We also saw this as a great opportunity to get into more stores and begin to reach a wider market. Unfortunately, since we were still pretty inept at negotiating contracts, our deal wasn't too rewarding!

Roger Feigelson

DYNAMIC FILM



INTRADA

MUSIC LABELS

finding a home on vinyl. Since Intrada was a brand new company getting into a very difficult business, what made you start off with an album as expensive and challenging as **RED DAWN** for a major studio?

DF: **RED DAWN** happened to be one of my favorite scores for 1984. Because of its expense, no album had been issued. We contacted MGM/UA and were able to open a door with them because we had solid finances and were willing to approach it in a fully licensed manner.

RF: Do you want to elaborate on why the deal wasn't so rewarding?

DF: When MGM contracted with us they kept the foreign license while still requiring us to pay virtually all of the costs. We were too naive to realize that we should've backed out then. No one else would have put up all that money and no soundtrack would have been issued. But we put up all the money and then, locked into the contract, learned Varèse was generously handed the entire foreign license. Had we not put up the money they would never have been able to get such a good deal. We learned a hard lesson that not everyone in this business deals the way we do.

RF: How do the sales of an older score to a picture already dormant compare with the sales of a brand new feature?

DF: On the collector's market, it depends entirely on the score and, more importantly, on the composer. But the mass market demands new material and that gets back to stores, and therefore they prefer the newer and more commercial scores.

RF: So how many of each record have you pressed (and repressed, as the case may have been)? How does this compare with your CD pressings?

DF: On RED DAWN we did 5,000 units, but our knowledge at that time was limited and we were pretty much trying to guess what to do. POLTERGEIST II was pressed with distributor pre-orders in mind, and the LP and tape quantities were close to 7,000. We did 3,000 compact discs on it. ISLANDS IN THE STREAM and EXTREME PREJUDICE were a little better organized. LP pressings initially were 2,000 with ISLANDS, requiring an additional re-pressing. Compact discs on ISLANDS were limited to 1,000, but they sold out immediately and another 1,000 were made. EXTREME PREJUDICE quantities were about the same, even though it was a new title, because we licensed it to Silva Screen for all of Europe and they did it on their label. NIGHT CROSSING and RENT-A-COP quantities are coming in around the same as ISLANDS IN THE STREAM.

RF: Do you plan to stop producing records and concentrate solely on compact discs, as the market is clearly shifting in that direction?

DF: Not as long as there are still orders for LP's, much of the world hasn't made the switch to CD's.

RF: It is widely known that scores recorded in the United States, such as POLTERGEIST II, require steep payments to the American Federation of Musicians (AFM). As a result, many of the scores go unreleased. What do you think of the AFM's policy?

DF: Actually, Roger, it sucks. A lot of fine music is lost and sometimes destroyed because the Union requires a "re-use" fee that is totally impossible to work with. It requires the record label to pay the entire orchestra fees again for a recording of the score. Even major labels

find it hard to profit from these kinds of orchestral scores with ridiculously high fees, unless the scores are from hit films or feature a lot of songs. Since orchestral film music appeals to a smaller audience, the sales never seem to justify the financial outlay to a major label. The Union even demands this "re-use" fee for older scores to forgotten pictures. This is precisely why composers are forced to record their scores outside the United States, where the fees are more reasonable.

RF: There was once a time when you were negotiating to do an album for Alan Silvestri's PREDATOR. What happened?

DF: PREDATOR was originally being recorded in Hungary, where much of Jerry Goldsmith's work is done. The costs for doing an album are so much more realistic there. But sessions were halted after one day and brought back here, where costs for an album became impossible to work with. I've heard several reasons as to what happened but just don't know which one you could actually print.

RF: The AFM "re-use" policy of selling music in fifteen minute blocks often forces labels to do only 30 minute albums, since that's all they can afford — POLTERGEIST II was one of them. Bearing that in mind, I still found the album to be an unsatisfying representation of the score.

DF: My favorite material happened to be the motifs for the Indian Taylor and "The Power". Since this was also what Goldsmith liked the most, the album accented that. Unfortunately a major portion of the score featured this ferocious chorus which required separate steep fees. Ironically, since the chorus is heard on the album in the first cue, we still ended up paying the extra fees, but we had already hit the 30 minute mark and couldn't use the major choral cues. I think collectors would have preferred a representation of both halves of the score.

RF: I am sure a lot of collectors would like to know something about your actual working relationship with Goldsmith. What is he like?

DF: Actually, he is really quite pleasant and does not talk down to one. He prefers to talk about current work rather than earlier works. Though he has some early work that he is fond of, he largely considers that a past phase of his career. He is really quite critical of his compositions and is very modest. In fact, though he knows many people admire his work, he still finds it hard to believe his music has that much merit.

RF: What scores by Goldsmith would you like to see done that haven't been released yet?

DF: LONELY ARE THE BRAVE, A GATHERING OF EAGLES, RIO CONCHOS, TWILIGHT'S LAST GLEAMING, FACE OF A FUGITIVE, and his television work for THE WALTONS. I am particularly fond of the final helicopter sequence in THE SATAN BUG, as well as the fox hunt from THE LIST OF ADRIAN MESSENGER. As I think about it, the main title to ONE LITTLE INDIAN is wonderful and all those

action cues from THE CHALLENGE deserve to be released. Possibly one of his best unreleased scores is also his least known and that is the moving GOING UP OF DAVID LEV, particularly the last lengthy cue.

RF: What other composers would you like to work with?

DF: We've talked with Laurence Rosenthal and John Barry, both of whom I admire. I love the work of Bruce Broughton and Elmer Bernstein and do enjoy James Horner's scores. Actually, I'd love to work with Alex North and, of course, being able to work with John Williams would be quite an event.

RF: Which of your releases are you happiest with?

DF: Certainly ISLANDS IN THE STREAM is one of the finest film scores ever written, so I probably tend to favor that. I also listen to EXTREME PREJUDICE a lot because the score has a lot of complex material in it and features one of my favorite end titles.

RF: You always seem to use major names in the mastering and engineering phases of your releases. Why such extravagance? How did you get Bruce Botnick to work with you?

DF: Bruce Botnick has worked with Goldsmith for years, doing albums for most of his domestically recorded scores since STAR TREK: THE MOTION PICTURE. He is also noted for working with John Williams on E.T. - THE EXTRA-TERRESTRIAL and INDIANA JONES AND THE TEMPLE OF DOOM. Humorously speaking, we were willing to pay his fee mostly because of his strong relationship with Goldsmith to begin with. Our usual mastering engineer is Bernie Grundman, who has worked with some of the biggest names in the recording industry, as well as having done such noted soundtracks as UNDER FIRE and TWILIGHT ZONE: THE MOVIE.

RF: What are some of your favorite soundtrack albums? Which ones do you find well-produced?

DF: I love the SPARTACUS album and think RCA did a great album to Waxman's HEMINGWAY'S ADVENTURES OF A YOUNG MAN. I can rattle off so many of Goldsmith's we can pass over those. THE LION IN WINTER is a magnificent album. I definitely thought SPACECAMP was produced nicely and I really play Richard Band's TROLL a lot. The Morricone DAYS OF HEAVEN was very well done. I guess my favorites are all over the map.

RF: What soundtrack albums disappointed you, besides the obvious crass, commercial, pop-oriented scores?

DF: It would be easy to say albums like GREMLINS and THE KARATE KID, since both feature great scores that had insulting releases. But if I think about it, THE RETURN OF THE JEDI was poorly produced. HAWAII annoyed me because all of my favorite cues are missing from the album. The HALLELUJAH TRAIL album didn't even begin to touch on the real meat of the score. The SHOOTIST/CAHILL: U.S. MARSHALL/BIG JAKE album

tries to cover too much, and none of the scores come off very well (they should've stuck to the original orchestrations. - Ed).

RF: One album that very recently upset me was the DEADLY FRIEND album because only the electronic portion of Charles Bernstein's score was put on the LP, which is a pity because it was one of his more striking orchestral scores. I have also been amazed by the amount of unrepresented incidental music that can be found in all of the James Bond films.

DF: Roger, I agree with you, especially on the Bond scores. In fact, I talked with Barry once regarding just that issue, and he said he would like to do something with James Bond "outtakes".

RF: Just one of many brilliant album concepts.

DF: Too many brilliant concepts.

RF: Of the hundreds of unrecorded film scores hiding in the vaults, how do you decide which ones to release?

DF: Several ones really. We certainly like to hear what collectors want, but licensing problems, musician fees, and studio cooperation are all overriding factors -- at least as far as scores recorded in the United States are concerned.

RF: If someone came to you expressing interest in starting a film music label, what advice would you give him?

DF: First, get a good lawyer. Patience is of the utmost importance since negotiating a big-time contract takes a lot of time and documentation. You will also need a lot of starting capital. If you plan on simply selling individual copies to collectors on a smaller scale (with obviously less expensive projects), then set up your sales contacts accordingly. But if you plan on doing scores by the likes of Jerry Goldsmith, be prepared for a massive amount of legal work, costs, and distribution problems.



Jerry Goldsmith and Douglass Fiske

(photo: Richard Hauserman)

Earlier this year, Richard Kraft, Vice President at Varèse Sarabande, gave a series of lectures at UCLA aimed at budding film composers, film people and film music fans. The course was

called The Role of the Composer in Motion Pictures and TV. His speaking guests included composers, film composer agent Charles Ryan, director Nicholas Meyer.

David Kraft and Eric Neill kindly taped the whole series of lectures for us.

Interestingly, the matters discussed do not cover the usual well-trodden path of what-films-did-you-score-and-how-did-you-tackle-them.

Instead, you will learn how many of these composers star-

ted out in the business, how much they are generally paid, what problems they face in their line of work, how fickle the film business is (as if we didn't know), and so forth. Richard Kraft knew what questions to ask, since he used to be a film music agent (many of the class guests used to be his clients). Ed.

Part 2

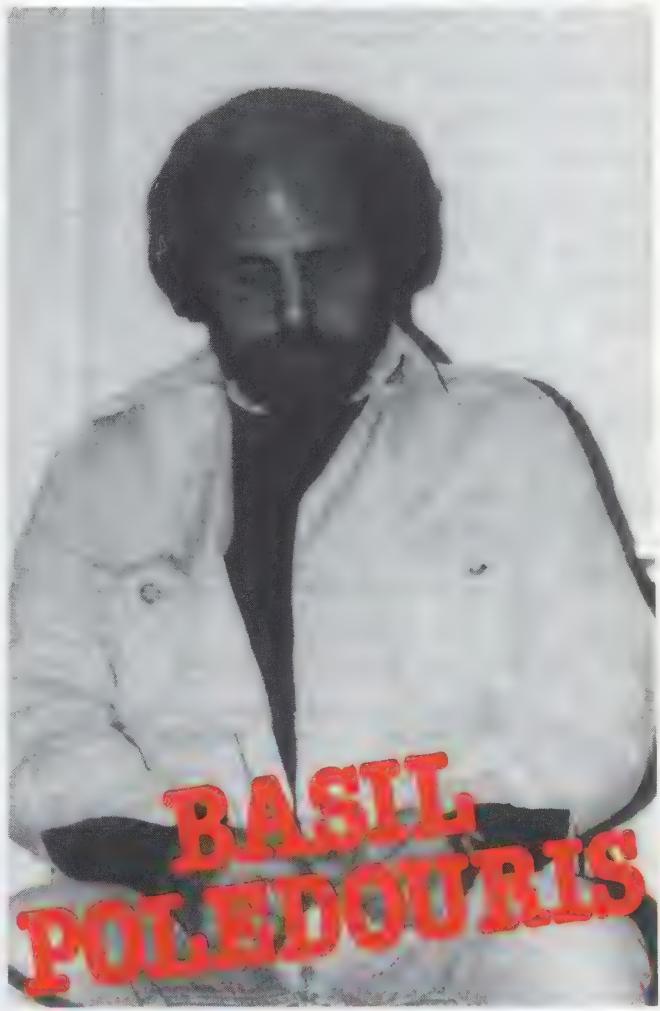
Film music seminar

Moderator: Richard Kraft
Photos: David Kraft

BRUCE BROUGHTON: When I was a kid, my ambition was to be an actor. I didn't have any ambition to be a composer. When I got to the University of Southern California, I needed a major, so I took music and composition, but I never wanted to be a composer. I got a job at CBS as assistant music supervisor and I stayed there basically for 10 years and I ended as assistant director of music. I was supposed to end up running the department. My primary job during those 10 years was to track music, from this episode to that episode. We were missing a cue for one of the shows, and I wrote it myself. That was about 1970, 1971.

So I did a couple of cues for HAWAII 5-0 and GUNSMOKE. The job at CBS was getting more and more boring. I did payrolls, I did music supervision, I tracked music, I did every job you can think of. Finally I got very frustrated. A friend had told me that if I could score 10 episodes a year, I could live on that. I was determined now to be a film composer.

Harry Garfield ran the music department at Universal. He was known to be a tough person to deal with. He said, "Send me a résumé". I said, "I'll send you a tape of my music". And he said, "A tape doesn't mean anything, send me a résumé". Well, a couple of days later I was going to a scoring session at Universal with Dick De Benedictus. I figured it was better to give Harry Garfield my résumé there in person

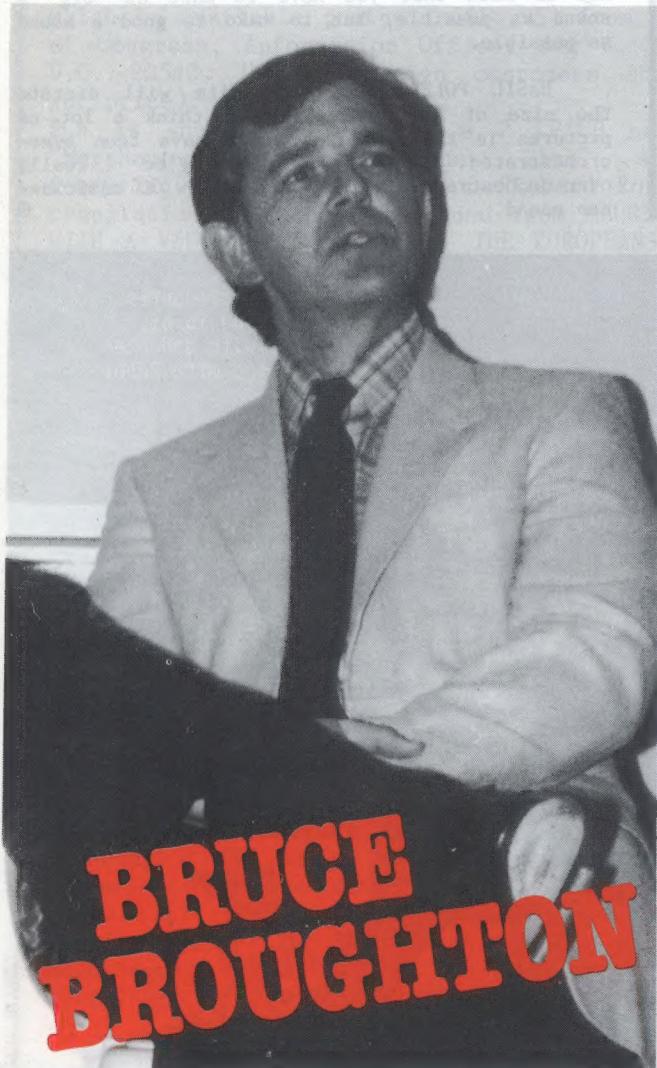


than talk on the phone. He gave me my first assignment, an episode of QUINCY. I did QUINCY for about five years, I became the primary composer, I think I did most of the segments.

Some of the guys at CBS had moved on to other things. I think I did about two thirds of HOW THE WEST WAS WON, and the TV series LOGAN'S RUN. The great thing about a show like DALLAS, which I did until I worked on SILVERADO, was that no-one showed up while you were recording the music. A producer didn't hassle you, certainly no director was around. And for a show like QUINCY, you looked at the footage on Friday, you scored on Monday, you'd go on the air on Wednesday. No-one messed with your music. I got the chance to experiment with styles and techniques. And it paid well, but you had to work seven days a week during a stretch of 6 or 7 months.

RICHARD KRAFT: How did you get on the road to CONAN?

BASIL POLEDOURIS: My parents were amateur musicians, so music was sort of there all the time. I studied piano when I was about seven. I probably spent more time practising taking bows than actually playing the piano.



I suppose it was in junior high, when I began to be interested in conducting an orchestra. I was already used to playing piano concertos and it hit me that the orchestra was just another big instrument. I went to U.S.C. for a year and continued studying piano while at the same time I took up studying composition. I started making student films and when the time came to put music to them, I really couldn't find anyone. Since I played the keyboard instruments and the guitar, I just scored them myself. When I began doing that, people asked me, "Where did you get that stuff?". So I explained I wrote it myself, and I got asked to do other student pictures. I got a Masters Degree in film but I realized that the business of film making did not excite me in the least. I had been convinced that I should score films, and that is what I did.

RICHARD KRAFT: When was that?

BASIL POLEDOURIS: It must have been in 1968, 1969... I had done a lot of work, through editing, with educational film houses, documentary film houses and TV people so I got my film knowledge from those mediums. I did a lot of experimenting with electronic music. Nowadays you can buy a keyboard and hear all the electronic sounds you want, but in those days you had to work for 20 minutes to get a particular noise. I played most of the music myself and learned a great deal about the recording studio. I did educational films about transactional analysis - the best one I did was about the fruit fly: the directors would talk to me about the flies as if they were the main characters in the film. Musically you have to give them some sort of meaning.

The first feature I did -- I think the title has just been changed to SEX THROUGH A WINDOW or something -- was mainly electronic, but sometimes I'd write something for 6 brass, and the next week for 6 strings, and the next week for 6 woodwinds. I sort of experimented with little sections of the orchestra.

I didn't understand what a Hollywood agent was, but I remember distinctly, the first time I had an interview with a Hollywood composer agent I went back to studying all my theory books -- I felt, this guy is going to ask me about music! The first thing he said was, "Do you have any friends in the film industry?" I felt that was a strange question. The agent explained that you have to work with the producer and with the director and that it is really important to have a good working relationship and that the relationship will grow in time. I think he was right. When I was at USC I had become very good friends with John Milius. He remembered a few of the themes that I had composed. He did a picture called THE WIND AND THE LION and he wanted me to score it. I said, "That's great, but I wouldn't know where to begin!" Well, he said, think about it and maybe you'll be ready to score my next film. His next picture was BIG WEDNESDAY, about surfing. I read the script, in spite of the fact that all the people he knew at the studio advised against this unknown composer taking on the assignment. They had in mind to ask the Beach Boys for the score.

RICHARD KRAFT: The question everyone is

thinking of now must be, "If I want to start in this business, what would you advise me to do?"

BASIL POLEDOURIS: The relative low cost of an electronic score is helpful, at least it was to me. You have to be able to respond to a request for a demo, or for a main title.

BRUCE BROUGHTON: Jerry Goldsmith said, "Getting work is like getting a first date". You're nervous. If you get a second date, you're not nervous anymore. He did actually give me the best advice that I've ever had: You want to install confidence in people that they have the right guy, so you say, "Yes. I can do this. Fine. Right." And then you go home and do things your way.

BASIL POLEDOURIS: If a director could score a film, he would. You know, sometimes people say, "Producers are too dumb to work with, I did a wonderful score and they tossed it out." But at the same time, you must realise that you have an obligation to these producers, you have to try and find out what these people really need. You can't argue all the time, and also you want to have a good working relationship with the producers or directors who tend to do the kind of material that you like to score. You have to know what the producer or director expects you to do, otherwise you may come up with a John Williams sound while the guy who gave you the job just wanted a Black Sabbath rock music sound. Understanding each other is almost more important than the music itself. The demands of a film are not that music is the most important thing. You may be a good composer,

but if you don't deliver what was wanted, you are a lousy composer in the producer's/director's eyes.

BIG WEDNESDAY is the first film where I used an orchestrator myself. I'm a very slow writer. It took me six months to do a score, and I'd agonize over each single note. Knowing what to do is actually knowing what not to do. Since BIG WEDNESDAY I've worked with several orchestrators. The first thing that struck me is that they love music. Each composer has a certain sound, and a good orchestrator understands that beautifully.

(A question from someone in the audience)
How do you decide how large your orchestra will be?

BRUCE BROUGHTON: My first big project was SILVERADO. So I just called up the music department and asked, "What's the budget?" On SQUARE DANCE, one session had 10 players, another had about 30. The question was not so much whether they could afford it, I just felt the picture needed that size orchestra. On some episodes of HAWAII 5-0 I used 16 guys. The first episode of GUNSMOKE I did was a percussion score with ten cues, I used ten to twelve people. It's not so much that you have to make as 'big' a sound as possible, but to make as good a sound as possible.

BASIL POLEDOURIS: The film will dictate the size of the orchestra. I think a lot of pictures in the last ten years have been over-orchestrated. On TV they're really over-orchestrated. It's amazing how 30 musicians can sound.

Basil Poledouris
relaxing in his
home with daughter
Zoë and wife Bobbi



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William Finn, Indianapolis, Indiana, USA:

After reading the many various comments that have been made in recent issues of **SOUNDTRACK!** concerning composer James Horner, I have the following comment to make. Before we accuse any film composer of plagiarism, self or otherwise, (especially in lieu of what has become an accepted practise in film scoring), we should try to determine to what degree the producer or director of the film has contributed. For instance, it's not all that uncommon for a producer or director to request that the composer rewrite the film's temp track literally. The temp track, which is often composed of classical

excerpts and parts of previous film scores, has been mentioned by many composers in interviews in **SOUNDTRACK!** and **CINEMASCORE** as a potential problem when beginning work on a new film. So much so, that many composers threaten to leave, if the temp track isn't altered or dropped. Now I realize that few of us may have access to what actually occurred during a film's scoring, recording and dubbing; but shouldn't we at least try to give the composer the benefit of the doubt if at all possible?

David Meeker, London, England:

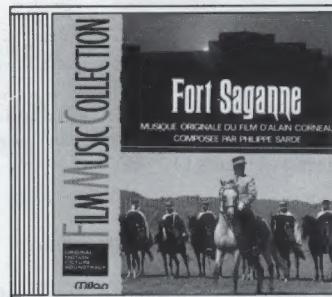
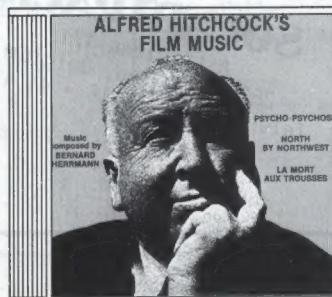
Franz Waxman scored only the USA version of **NIGHT AND THE CITY**. The original British version was scored by Benjamin Frankel!

Ralf Heymuth, Gummersbach, West Germany:

I have a very personal complaint: I love those old **SOUNDTRACK!** covers that were not cluttered with a virtual table of contents. So the new cover art starting with the December 1986 issue came as a shock. It occurred to me that I might order those back issues twice that featured my favorite composers, cut out the portraits and frame them to decorate the walls of my music room. It is a great feeling to be observed by Bernstein, Jarre and North while playing the piano! I had been waiting for a Goldsmith cover, and now that you have published one, it is virtually worthless because of all that text. I don't know if any other readers feel the same way, but I'd like to know.

mijan

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